THE

Theatrical Observer.

AND

Daily Bills of the Play.

"Nothing extenuate nor set down aught in malice."

No. 60. *Saturday, Jan.* 12, 1822. *Price* 1*d*

COVENT GARDEN.

ANOTHER numerous Audience attended this House, last Night, to see *The Two Gentlemen of Verona;* but one of of its charms was lost in the person of Miss M. TREE, whose interesting acting, and delightful singing, in the part of *Julia*, formed to most of the frequenters of this Theatre, a chief delight in witnessing its performance. This amiable and pleasing young lady will, we trust, be able to re-assume the character on its next representation, for whilst indisposition restrains her from appearing before the public, to remember her is to regret her absence. We, by no means, by a merited compliment paid to Miss TREE, would wish, unduly, to hurt the feelings of Mrs. BOYLE, who was her substitute last night. Yet the duty we owe to ourselves and our readers, compels us to state our opinion to be adverse to the latter lady's personation of *Julia;* and we were extremely sorry to see her put forward in a part for which we were previously convinced she was unfitted. That our sentiments were not singular, was clearly shewn by the coldness of her reception. Whatever Mrs. BOYLE can *hereafter* effect by study and practice, it is not a question that *at present* she is not calculated to make any impression on a London Audience. Miss HALLANDE seemed a little affected with a cold, as there was an unusual thickness in her voice. We have to mention a change of a Performer, which the play-bill very improperly neglected to announce. For our part we do not like *partiality*, and think it most unfair towards a *new* Performer suddenly thrust into a character for the first time, not to have a little of the Bill-Writer's aid, and if not mentioned in *large* letters, at least to have an introductory word or two about a *first appearance* in *small* letters. That sensible Actor from Newfoundland, who has hitherto played *Crab*, it grieves us to say from some cause to us unknown (perhaps from indisposition) did not perform, but his place was filled by a *Mongrel*, whose person, gait, and action, were by no means equal to the proper representation of a quiet, tractable, good-natured, and graceful dog. He made a perfectly *up-hill*, and silly part of *Crab*, as he was obliged to be *dragged* through every scene, and shewed as much *alarm* at the sword of the robber as if he expected to have a cut on the face.

DRURY LANE.

We are happy to state that this House had last Night, the benefit of a numerous and genteel Audience to see *Othello*,—the Galleries certainly were not full, but the Pit, Dress-Boxes, and First-Circle, were so. If success through the means of the legitimate drama secured us here from the invasion of Spectacle-pieces, and other *Minor* Theatre trash, we should give greater vent to our congratulations at the Manager's recent endeavour to make Comedy and Tragedy sufficiently attractive to answer the demands of his treasury. If Mr. Elliston were to increase the strength of his tragic company by two or three superior Performers to lighten the burthen that Mr. Kean labours under in supporting single-handed the interest of plays that require much talent in the secondary characters, he would, we think, soon find his advantage in thus adequately conveying the whole force and beauty of the Author.

In the Tragedy of last night, the indifferent sketch of *Iago* that Mr. Cooper gives, proves highly injurious to the general effect, and in some degree destroys the interest that should attach to the conduct of Othello; for if the art of the former is not displayed in a way to apparently justify the reliance of the latter, the Moor's frenzied jealousy is rendered apparently more the work of his own imagination, than of the designing villain. Mr. Cooper's expression, falls short of what his judgment directs. He is always respectable but seldom great,—and Iago is a character that requires wonderful power over features and voice, which Mr. Cooper does not possess. Mr. Russell should not attempt *Roderigo*,—and *Cassio* in Mr. Penley's hands is far from the man we took him for,—Mrs. West as the *gentle Desdemona*, looked and acted the part extremely well,—and Mrs. Egerton represented *Emelia* in a very forcible manner.

Of Mr. Kean's *Othello*, we have already spoken,—it is an admirable piece of acting. Much applause was bestowed on him, and the curtain fell amidst loud approbation.

Miss FANNY BRUNTON

is engaged at Covent Garden Theatre, and will shortly make her first appearance in London, in the character of Juliet.

☞ The first and second volumes are bound, and ready for delivery.

Printed by E. Thomas, Denmark Court, Exeter Change.
Published at the *Office of The Theatrical Observer*, 29, Exeter Street, Catherine Street, Strand; Sold also by C. Harris, 25, Bow Street; and by Chappell and Son, Royal Exchange. Persons desirous of having the Publication at an early hour every morning, will be served with it, by addressing an Order (post paid) to the Office.

Theatre Royal, Covent Garden.

This Evening will be acted

The Beggars' Opera.

Capt. Macheath, Miss HALLANDE. Peachum, Mr. BLANCHARD. Lockit, Mr. EMERY. Filch, Mr. COMER. Lucy, Mrs. LISTON. Polly, Miss STEPHENS. Mrs. Peachum, Mrs. DAVENPORT.

To which will be added a New Entertainment, called THE

Two Pages of Frederick the Great.

The characters the same as before.

To conclude with, a New, Grand, and Comic Pantomime,

Harlequin & Mother Bunch; Or, the Yellow Dwarf.

Characters in the Pantomine, and Succession of the Scenery.

THE ENTRANCE to the PALACE OF THE KING of the GOLD MINES

King of the Gold Mines, (afterwards Harlequin) Mr. ELLAR.

Guinea Pig, (afterwards Harlequin's Lacquey) Mr. I. S. GRIMALDI.

THE SANDY DESERT,

In the midst of which grows the ORANGE TREE.

Mother Bunch (the Desert Fairy) Master LONGHURST.

Yellow Dwarf, (afterwards Clown) Mr. GRIMALDI.

The Princess All Fair, (afterwards Colombine) Miss E. DENNETT.

THE CHAMBER OF THE PRINCESS.

The Queen of Golconda, (afterwards Pantaloon) Mr. BARNES.

THE NUPTIAL HALL.

THE CASTLE OF POLISHED STEEL.

The Garden of the Castle. The Sea Port of Golconda.

VIEW FROM MARGATE PIER. STEAM PACKET.

Billingsgate, London Bridge, and the Pool. A Street in London.

OUTSIDE OF WESTMINSTER HALL.

Inside of the Court of King's Bench. Blackheath, near London.

JOHNNY GILPIN's HOUSE, CHEAPSIDE.

The Turnpike-House—Stamford-Hill—The Bell at Edmonton—The Rotunda of the Bank of England.

THE PALACE OF THE KING OF THE GOLD MINES

Theatre Royal, Drury Lane.

SECRETS WORTH KNOWING;

Or, the Way to get Money.

Rostrum Mr. ELLISTON,
April, Mr. MUNDEN,
Egerton, Mr. BARNARD Nicholas, Mr. KNIGHT
Plethora, Mr. HARLEY.
Greville, Mr. THOMPSON, Valet, Mr. VINING,
Undermine, Mr. GATTIE,
Butler, Mr. Turnour, Cook, Mr. Webster,
Coachman, Mr. Howell. Footman, Mr. Isaacs.
Mrs. Greville, Mrs. W. WEST, Sally Mrs EDWIN,
Rose Sydney, Madame VESTRIS.

To conclude with the Entertainment of

The Review;

Or, the Wags of Windsor.

Mr. Deputy Bull, Mr. GATTIE.
Captain Beaugard, Mr. THOMPSON.
Looney Mactwolter, Mr. FITZWILLIAM.
John Lump, Mr. KNIGHT.
Caleb Quot'em, Mr. HARLEY.
Charles Williams, Mr. BARNARD.
Dubbs, Mr. HUGHES.
Serjeant Higginbottom, Mr. WEBSTER.
Grace Gaylove, Mrs. ORGER Lucy, Mrs. BLAND
Phœbe Whitehorn, Miss CUBITT.
Maid, Miss PHILIPS.

On Monday, Macbeth. With the Review, or the Wags of Windsor.
On Tuesday, will be produced a New Play (with music) called *The Pirate*